赛福鼎·艾则孜 著

论维吾尔木卡姆

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此书谨献中国维吾尔木卡姆北京研讨会

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赛福鼎·艾则孜

（签　　名）

目录

序

解放以来，我对木卡姆艺术做了些初浅探索。同时，与同志们一道，就有关继承、整理、完善木卡姆艺术方面开展了一系列工作，并取得相当成就。这是党的民族政策在发展维吾尔传统文化方面取得的又一重大成绩。这些成绩首先归功于党。与此同时，新老木卡姆艺术家、木卡姆学家和木卡姆研究人员共同努力，做出了突出贡献。应当感激这些同志们。

近年来，在研究木卡姆领域面临一些新课题和新任务。我们考虑就这些新课题与同志们展开讨论。自然我也和同

志们一起发表了某些见解。比较集中一点的意见，是1991年在乌鲁木齐与文学艺术界人士座谈时发表的《论维吾尔木卡姆》为题的讲话。

在这次讲话之前，我前往新疆各地就木卡姆目前面临的任务进行了一些调查和思索。此次新疆之行令我颇有感触的是，同志们就木卡姆研究已在进行认真思考，且不断有新鲜见解面世。木卡姆艺术家深入维吾尔民间艺术生活中，简言之深入木卡姆艺术实践中，开始发掘这一文化瑰宝使我深受鼓舞。这种鼓舞促使我归纳以往思索的问题，并做了这次讲话。除此，我把过去迷恋木卡姆的一些感受，以及写过的诗文收进这个小册子出版，献给今年即将在北京举行的“中国维吾尔木卡姆北京研讨会。”

关于维吾尔木卡姆我在那次讲话中有过详尽的阐述，故不在此赘述，希望同志们批评指正。

艾克拜尔·米古提译

为《十二木卡姆》一书作的序

优秀的维吾尔族古典音乐《十二木卡姆》的挖掘整理以及有史以来第一次完整的出版，是发展维吾尔族古典文学艺术事业上的一件大事，这是党的民族政策在文化战线上又一显著的成就。

《十二木卡姆》是我们的祖先——维吾尔族劳动人民根据自己世世代代艰苦生活的斗争经验创造出来的巨大财富。其所以是财富，是因为它内容深广，几乎概括了维吾尔族所有的民族艺术形式，是一部完整的十二套音乐。《十二木卡姆》沉痛地诉出了劳动人民当时的辛酸的生活，愤懑地咀咒了黑暗的时代和残暴的压迫者，热情地歌颂了人民炽烈的斗争和宏伟的理想以及勇敢、乐观的生活。因此，我们应当把《十二木卡姆》看作维吾尔族劳动人民概括过去生活经验的艺术珍品。

《十二木卡姆》[1] 问世了，这是值得庆贺的一件好事。但这并不是说我们在《十二木卡姆》方面的整理研究工作可以结束了，应该看作这仅仅是一个开始。我们还必须进一步整理充实《十二木卡姆》，并且深入学习和不断发展它的内容和形式。

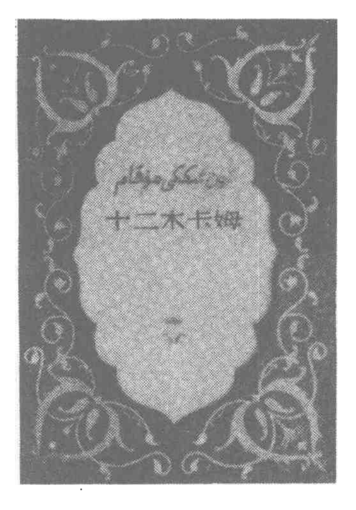
我们要继续努力发展现代的新的文学艺术，充分反映各族人民的社会主义新生活和人与人之间的社会主义的新关系，这是我们在文艺工作上坚定不移的方针。各族劳动人民在伟大的中国共产党的领导下，胜利地发展着的社会主义新的生活实践，就是我们发展文学艺术的最丰富的源泉。发展各族人民现代的文学艺术要有社会主义和共产主义内容，同时也要有与此内容相适应的民族形式。各族人民表现在文学艺术上的优良的民族传统必须发扬，为此，深入发掘和正确地继承民族形式。各族人民表现在文学艺术上的优良的民族传统必须发扬，为此，深入发掘和正确地继承各族人

① 《十二木卡姆》一书由音乐出版社、民族出版社 1960 年 2 月出版。

民的古典文学艺术就具有重大的意义。《十二木卡姆》是维吾尔族民族音乐传统中的巨大财富，所以深入学习和正确地继承《十二木卡姆》的艺术成就，对发展维吾尔族的现代音乐也就具有重大意义。

值此《十二卡姆》出版之际，特向文艺工作者表示热烈祝贺，并希望文艺工作者在整理研究古典文学艺术遗产方面取得更大的成就。

1959年7月21日



《十二木卡姆》一书封面

论维吾尔木卡姆

说起维吾尔木卡姆，必须肯定这样几个根本问题：

维吾尔木卡姆，是维吾尔人民自古以来所进行的各种社会斗争和实践活动的精神产物；

维吾尔木卡姆，是维吾尔民间乐曲艺术的精华；

维吾尔木卡姆，是维吾尔精神文明的灵魂；维吾尔木卡姆，是具有绚丽的民族特色、鲜明的音乐特点、有系统的音乐结构、丰富的典调、复杂的节拍和节奏的成套的乐曲大全；

维吾尔木卡姆，是中华民族文化宝库中的珍品之一。

在这些原则的基础上，现在我把自己关于木卡姆考虑了很久的一些意见，提供木卡姆学家，木卡姆艺术家和木卡姆爱好者参考。

关于维吾尔木卡姆的历史发展过程

人类历史是人民长期从事生产斗争和阶级斗争过程中创造社会经济和精神文明的历史。在这些斗争实践中，人们根据自己的经验和体会，用自己的口头语言、音乐语言和动作语言来表达自己的爱与憎、苦与乐、喜与忧、期望与意愿。人类的这种文学艺术活动，是从原始社会、奴隶社会、封建社会、一直到资本主义社会逐步形成具有每一个民族的基本特点和每一个民族文化所体现的心理特征。维吾尔人民亦是如此。维吾尔人把这样的一些艺术活动，概括起来称为"艾力乃合曼"——即民间艺术活动。

维吾尔文化的主要组成部分是这个民族的民间乐曲艺术，她经历了漫长的历史发展过程而逐步升华而成的。到了公元前后，出现了后来发展成为民间乐曲精华的维吾尔木卡姆的萌芽，并在长期的历史过程中渐趋成熟，达到了维吾尔木卡姆今天这样的水平。这个过程可以分成如下几个阶段：

1、最初阶段。这个阶段包括从公元前300年到公元后四、五世纪。这个时期是生活在塔

克拉玛干周围、表山、帕米尔、昆仑山麓各个绿洲的古代维吾尔人的民间乐曲艺术明显开始孕育的最初阶段。在这一时期，居住在龟兹(库车)、疏勒(喀什)、刀浪(叶尔羌河流域)、于阗(和田)和楼兰的维吾尔人民间乐曲艺术取得了显著的发展。维吾尔木卡姆正是在民间音乐的发展中开始萌芽的。这个时期，维吾尔民间音乐不仅在整个西域负有盛誉，而且在内地也产生了相当大的影响。著名乐师龟兹人苏祇婆在公元557年带领庞大的乐队前往长安，在宫廷表演演奏技艺，并从此向内地传播开来。汉文史料里有许多有关这方面的记载。历史学家们对当时维吾尔乐师们把演奏、演唱和舞蹈巧妙地揉合起来进行的表演，作了详尽的记载。根据这些记载，可以从当时民间乐曲看到木卡姆最初的一些特征。

2、鄂尔浑回鹘汗国阶段。这个时期，维吾尔人部落联合体得到发展，推翻了突厥汗国，建立了自己的政权并持续了100多年。这个时期，维吾尔的社会、经济和文化都有了相当程度的发展。随之，维吾尔的文化、民间乐曲也得到迅速发展。随着这个发展，维吾尔木卡姆也在相当大的范围内得到迅速提高。

3、高昌王国阶段。这个时期，维吾尔木卡

姆在吐鲁番——哈密平原和从别失八里到伊犁八里的天山山麓地区，随着维吾尔民间乐曲艺术的发展而得到进一步的发展，并提高到了一个新的阶段。尤其是在高昌王国时期，木卡姆的特点和种类在维吾尔民间乐曲中及在这个王国里生活的维吾尔人的舞蹈和歌谣中，有了很明显的发展。这些可以从当时保留下来的《吐鲁番歌谣》等书面文学作品及佛洞壁画、旅行日志、民间乐器、民歌和史诗中清楚的看到。

到了唐代，维吾尔民间乐曲和已成为它精华的维吾尔木卡姆，有了相当高水平的发展，这一点可以从当时著名诗人的诗句里清楚的看到：

扬眉动目踏花毡，
红汗交流珠帽偏。
醉却东倾又西倒，
双靴柔软满灯前。
环行急蹴皆应节，
反手叉腰如却月。

唐代诗人李端《胡腾儿》

4、喀喇汗王朝阶段。喀喇汗王朝时期，维吾尔人不仅在政治、经济、军事方面有很大发展，而且在文化、教育、文学艺术等方面也取得了巨大发展，维吾尔民间乐曲不论在内容和种

类方面,还是在艺术形式方面都获得了广泛深刻的发展。维吾尔木卡姆开始在具有群众性的基础上得到了提高并且更加系统化了。这样,维吾尔木卡姆不仅在操突厥语民族中间流传,而且传播到阿拉伯人,波斯人,印度人和巴基斯坦人中间。在维吾尔木卡姆的影响下,这些国家和民族开始出现了各式各样的木卡姆。“维吾尔木卡姆则是亚洲其他民族和国家的木卡姆之母”的依据。(此话出自阿塞拜疆作家米尔扎·依不拉音莫夫之口,言之有理。)总之,到喀刺汗时期,维吾尔木卡姆达到了成熟完美的阶段。

5、沙车赛依德王朝阶段。这时期,维吾尔文化,包括维吾尔文学艺术,在喀喇汗时期的基础上,有了相当高的发展。这时,维吾尔在民间乐曲和民间口头文学中示范乃至指导的作用。喀德尔汗和阿曼尼莎汗把失散的各式各样的木卡姆收集整理成今天我们所看到的十二木卡姆。还有像“艾南恰西曼”和“依西来提安格孜”等木卡姆未能留传下来,只是零散地保留在民间。据此,我们可以看出他们当时是怎样创造性地去完成整理木卡姆的工作。

喀德尔汗和阿曼尼莎汗在阿不都热西提汗积极的支持下所进行的这项巨大的工程,给后人留下了庞大的历史遗产,从而得到让后人继

承和发展维吾尔古典音乐木卡姆，我们应该经常缅怀他们的伟大功绩。前不久，在沙车为阿曼尼莎汗和喀德尔汗竖立纪念碑所举行的奠基仪式便具有重大的意义。当然，莎车人在继承木卡姆领域里做了件好事，去年我去莎车时对他们说："来到莎车的这三、四天里，我们看到的是木卡姆，听到的是木卡姆，谈论的是木卡姆，连做梦都梦见木卡姆，可以说木卡姆精神就是莎车精神，莎车人不做到这一点是不行的。"确实他们也做到了。



演奏伊犁《木卡姆》

关于继承维吾尔木卡姆所取得的成果

围绕这个题目，想谈谈解放以来所取得的成果。在此之前，有必要回顾一下20世纪上半叶，特别是30年代和40年代木卡姆的发展情况。

自20世纪开始，维吾尔十二木卡姆和其他地方木卡姆作为民间乐曲的渊源，在民间广为流传，成为人民喜闻乐见和普遍吟唱的精神食粮。1870年喀什著名的木卡姆演唱家买买提毛拉将十二木卡姆传到了伊犁，若尚阿洪(1840—1924)和吐尔迪阿洪(1881—1956)等一些著名的木卡姆演唱家以极大的兴趣和热情在天山以南广大人民中间传播并继承了木卡姆。到了30年代，根据现代舞台戏剧的需要，十二木卡姆片段搬上舞台。采用十二木卡姆部分选段的歌剧《艾里甫—赛乃姆》就演活了，从而大大增强了人民群众和文艺工作者对木卡姆的兴趣。这一时期，伊犁在发展维吾尔文学艺术和维吾尔木卡姆方面，哈斯木江·坎木比日、买合买提依明·海里排提阿吉等木卡姆爱好者和孜克尔、肉孜坦拨尔、买塔依尔、阿不都外力、玉山

江等演奏家和木卡姆艺术家作出了很大的贡献。这个时期，是维吾尔现代艺术和木卡姆发展史上的一个重要时期。建国以来，我们在继承和创造性地发展维吾尔木卡姆方面取得了巨大的成果。首先应该肯定的是，这40多年间，新疆各族人民在党的领导下取得了发展社会主义经济和文化的重大的历史性进步。在这期间，维吾尔文学艺术获得了长足的进步。与此同时，继承、收集、整理和完善维吾尔木卡姆的工作也取得了巨大的成果。

1、由吐尔迪阿洪演唱的十二木卡姆被录了音(灌制了唱片)。应该说，吐尔迪阿洪的祖辈一代一代都将十二木卡姆继承下来传到了今天，由吐尔迪阿洪演唱和演奏了全部十二木卡姆，才使十二木卡姆得以及时保存下来。否则，将会造成不可弥补的重大损失。解放初期，多方面工作十分繁忙就是在这种情况下，我们认识到这项工作的重要性，不失时机地抓了这项工作。工作中虽然也遇到各种阻力和干扰，但它们仍然获得了成功。没有这个成功，就谈不上把十二木卡姆全部继承下来。在这个重要的历史性过程中，吐尔迪阿洪的儿子吾术阿洪，老一代木卡姆艺术家吾买尔阿洪、孜克尔、肉孜坦拨尔、玉山江等积极协助吐尔迪阿洪工作，立下

了不朽功劳。

我想借此机会，向有关部门和木卡姆学家以及木卡姆艺术家们建议，为了不忘记伟大的木卡姆艺术家吐尔迪阿洪以及他所做出的贡献，应该为他修建一座纪念陵墓并通过开展各种形式的活动纪念他的诞辰。



莎车县职业艺人吐尔迪阿洪演奏
沙他尔演唱十二木卡姆

2、十二木卡姆得以记谱出版，是继承和发展十二木卡姆的又一历史性成果。万桐书同志

在把十二木卡姆记谱成书方面做出了有意义的贡献。在记谱过程中，现有乐谱符号表达不了的地方，万桐书同志增加新的符号，充实了十二木卡姆乐谱。应该表彰和记住万桐书同志为木卡姆研究所做出的贡献。这本书是分成两册出版的，对这本书的出版，当时的全国音乐家协会主席吕骥同志给予了特别的关心和支持。他与中央人民广播电台联系，用相当一段时间，通过广播向国际国内专门介绍了十二木卡姆。吕骥同志对出版十二木卡姆乐谱和通过广播进行介绍所做的工作，也应予以表彰。



《十二木卡姆》整理小组负责人万桐书和民间诗人阿尔米亚大毛拉在一起研究十二部木卡姆歌词的情形。

3、维吾尔十二木卡姆被搬上舞台。

解放后木卡姆研究工作的又一成就是十二木卡姆以各种形式搬上舞台与群众见面。其中最为重要的成就是作为十二木卡姆之一的《马夏克木卡姆》被完整地搬上了舞台。获得解放的新时代农民在党的领导下取得的伟大胜利，他们以新的大展雄风的歌舞形式将她搬上了舞台。这是木卡姆首次以新的内容在舞台上的完整表演，是木卡姆史上的又一重大成就。另外，还有《且比亚蒂木卡姆》以原有的内容登上了舞台。此外，木卡姆的选段和个别乐曲以歌舞的形式在舞台上表演。所有这些，都为充实木卡姆，以及宣传木卡姆起到了重要作用。

4、十二木卡姆的整理及录制工作

1975 年新疆维吾尔自治区文化厅成立了木卡姆小组，1981 年又成立了研究木卡姆的办公室。在这个基础上，1989 年 3 月 27 日成立了新疆木卡姆团后，木卡姆的研究工作走上了正常轨道。直至去年 9 月份，再一次对维吾尔木卡姆全部按套曲进行挖掘整理，录音等工作已基本结束。将木卡姆搬上舞台的工作近来也在进行着。《且比亚蒂木卡姆》先后参加了 1986 年 10 月在北京举行的《第四届中华之声音乐会》、1987 年 7 月在英国首都伦敦举行的

《第四届国际音乐节》,以及 1988 年 7 月在青海首府西宁市举行的《第四届西北音乐周》,同年 10 月在香港举行的《第十二届亚洲艺术节》和 1990 年 3 月在巴基斯坦演出,今年 6 月 4 日至 7 月 2 日参加了在德国、比利时、瑞典、荷兰、苏联等欧洲国家举行的艺术节,受到中外观众的热情欢迎和高度评价。很久以来已经明确的一点是全部继承木卡姆,同时又创造性地发展木卡姆是具有意义的要事。在这项重要的工作当中,木卡姆学家和木卡姆表演艺术家孜孜以求努力探索,以忘我的精神工作,立下了不可磨灭的功劳。他们的这种贡献是应该表彰的。



1959 年 3 月文艺工作者在伊犁学习十二木卡姆

解放后的四十年间，在保护充实维吾尔木卡姆，并在一定程度上创造性地发展木卡姆的过程中所取得的这些具有历史意义的重大的新课题，有待我们继续努力钻研。

关于今后发展维吾尔木卡姆学的任务

维吾尔木卡姆研究的成就是巨大的。但这并不等于说维吾尔木卡姆研究领域的任务已经完结。我们应当在这些成就基础上，继续完成木卡姆学的任务。

1、完善现已刚刚录音的维吾尔木卡姆，按照维吾尔木卡姆的音乐体系补充各个欠缺部分。

目前，维吾尔木卡姆所缺部分经过录音整理，得到相当的充实，但仍有不足之处。例如：各个木卡姆的协奏曲、配乐组诗、麦西莱甫数量不尽相同，如：题材、情趣、史诗莱甫以及韵律等各片断也不相同，有的是两、三节，有的是四、五节，我们应当牢记住：十二木卡姆的音乐结构必须是全部相同，即：每一个木卡姆乐章应当是一个完整系统的音乐，十二个木卡姆则必须是由一个完整的音乐体系所组成，这是十二木卡姆

的一大特点。完整地表演"一个木卡姆,需花费两小时,十二木卡姆则需花费二十四小时,每一个木卡姆在内容方面是与一昼夜时间相适应的。"这句话,并不是没有根据的,我们说十二木卡姆,七十二支套曲,照此说法,每个木卡姆分三组六曲二十个乐章来计算,十二个木卡姆恰恰是三十六部、七十二组套曲、二百四十个乐章。现已整理的十二木卡姆,每一个木卡姆及其音乐结构是不同的,拿较为完整的木卡姆而言,乐章不是二十节而是三十节或者更多些,如果说每一套曲有三十乐章的话,十二木卡姆应该有三百六十个乐章,维吾尔木卡姆的这种宽广、深远篇幅和成套音乐组合的特点在世界上是罕见的,要完全继承维吾尔十二木卡姆,必须对手头现有的十二木卡姆的音乐系统按原有的类别加以充实,使其趋于相同,完善其乐章中的这个特点。我认为,在现有成绩的基础上,这个任务是能够实现的,在充实、录制十二木卡姆过程中成长起来的新的木卡姆学家们是能完成这一任务的。

2、要改革维吾尔木卡姆的名称和语言。首先应该提到的是,我们的前辈自古以来所创作的木卡姆组曲的名称和歌词,本来是用维吾尔语问世的,绝不像现在这种阿拉伯语、波斯语相

混杂的语言。木卡姆名称和文学语言的破坏是从中世纪开始的。在那个时代，中亚文学语言传入维吾尔地区，加伊斯兰教语言的影响，当时维吾尔书面语言发生了巨大的变化，这时的所谓“察合台语”的语言，正如某些人所说它并非“维吾尔语言的一个发展阶段”。这是需要讨论明确认识的，维吾尔人民生动的口语与“察合台语”是有区别的。我认为，“察合台语”不是维吾尔语，而是经院语言，宫廷语言，毛拉们的语言。这种在很小的范围内应用的语言，竟然被说成是“维吾尔文学书面语言”，是难以令人信服的。这种语言，同广大维吾尔人民的口语，以及维吾尔口头文学语言共同之处很少，只是在中世纪通过毛拉诗人们的诗句渗入到了木卡姆的名称和歌词里，使它变得连木卡姆的主人维吾尔人都不能完全听懂。木卡姆的这一种混杂的语言，早已到了应该改正的时候了。

六十年代，在录制木卡姆组曲中，我就提出要解决这个问题，我们曾同阿布都许库尔等几位诗人为《拉克》和《且比亚蒂》两个木卡姆也作过新的可以听懂的歌词，但是，又遭到了迷恋经院语言和毛拉语言的一些人的反对。在他们看来，“已经演唱许久习以为常的木卡姆的曲词没有必要去改它”，这就是说，不应该触及那些只

有他们自己才懂或者不全懂而广大维吾尔人民群众全然陌生的那种所谓“美丽的文学语言”和“维吾尔古典文学语言”，这完全是一种无视群众、不尊重群众语言的、违背为人民服务原则的奇谈怪论。

应当仔细考虑一下，我们的前辈多少世纪以来用自己的语言创作的这种伟大的遗产，应当从无法明白的波斯语言中解放出来，由现代的维吾尔人民群众用完全明白的自己的语言去歌咏，把木卡姆优美音乐语言也浸透到人民的心田里去，使他们真正懂得它的涵义。现在，广大的维吾尔人民群众，正以极大的兴趣来听维吾尔木卡姆组曲，如果，用自己的语言去聆听，听起来完全明白，岂不是更好嘛！这样，木卡姆的精神，不是可以给人民更大的鼓舞力量吗！

在木卡姆的歌词中有些是可以明白的，同时内容也是好的民间口头语言，但却很少。

哈密民间木卡姆的名称不全都是阿拉伯语和波斯语，有些是维吾尔语，比如《多尔木卡姆》、《都卢克多尔木卡姆》，《霍普提木卡姆》、《多阿木卡姆》都被称为刀郎木卡姆。从这里可以看出木卡姆原先是维吾尔语的。我认为木卡姆原先的一些名称可以从民间乐曲中找到。

我建议对现在的木卡姆组曲歌词要进行彻

底改革。其办法是：

一、要从现有木卡姆歌词中精选“察合台文学”时代的诗人的诗词，转化为现代维吾尔语，思想上与当代的时代精神不符的，则不予选用；

二、要选用现代维吾尔诗人的好诗；

三、要选用解放以来成长的诗人的好民间口头文学中为人民群众所喜爱的歌谣、词赋、史诗。还有另一个方法，为现在的木卡姆或者为新创作的木卡姆也可以写一些全新内容的歌词。

关于木卡姆的名称：

“木卡姆”已成了维吾尔木卡姆的名称，这个可以不改，但是古典十二木卡姆里的每个木卡姆，还有其它一些地方木卡姆也有非维吾尔语名称，可以考虑将它们和木卡姆套曲的名称一并改掉。

假如将它们改为美丽而又富有含义的维吾尔语不是很好吗?! 比如《库特卢克木卡姆》(幸福的木卡姆)，《苏依格木卡姆》(爱情木卡姆)，《库亚什木卡姆》(太阳木卡姆)，《古丽亚尔木卡姆》(花园木卡姆)等等。

总而言之，作为维吾尔古典乐曲珍品的十二木卡姆，应当由维吾尔木卡姆艺术家，用维吾尔语演唱，唱起来自己懂，唱得优美动听，更富

朝气，让本民族人民能听懂，从而寓教育于娱乐中，与此同时，事实上也有力地驳斥那种所谓“木卡姆不是维吾尔语的，而是阿拉伯、波斯语”的谬论。

对木卡姆的标题以及歌词进行改革，是对维吾尔木卡姆的真正继承，也是我们创造性地发展木卡姆的一项必要的任务。完成这一任务并不难。只要木卡姆学家、尤其是木卡姆艺术家们下决心，就一定能够完成。我建议同志们以继承木卡姆和对人民负责的认真态度，很好地考虑这个问题 。

3、要收集和整理十二木卡姆以外的其它地方木卡姆。众所周知，除了已经整理的古典木卡姆外，还有许多地方木卡姆。如伊犁木卡姆、哈密木卡姆、刀郎木卡姆、吐鲁番木卡姆、和田木卡姆等等。这些木卡姆以各种形式在民间乐曲艺术中延续。虽然有的已经达到半系统化的程度，但仍不完整，至今结构未能被很好整理。要把这件事作为重要的任务，摆在与继续整理和创造性地发展十二木卡姆同等重要的位置。从已知的情况看，地方木卡姆各具特色，在音乐结构、乐曲演奏、歌谣及舞蹈创作上均各有千秋。但是，所有这些木卡姆都体现了十二木卡姆的基本特点。收集整理和充实地方木卡

姆，并不一定要同古典十二木卡姆的结构完全一样，而是要注意地方木卡姆各自的特色。就是说有的地方木卡姆可能七至九个乐章，有的地方木卡姆可能有十二个或者更多乐章。每一个乐章的结构也不一定要与古典十二木卡姆的结构相同。目前可以肯定的是哈密木卡姆是十二乐章，吐鲁番木卡姆是九个乐章。

现在，在收集地方木卡姆方面，各地都比较重视，收效甚大。有的地方自己抽调力量进行收集。哈密木卡姆、莎车刀郎木卡姆、和田木卡姆的收集已经开始，工作很有成效，但是还有许多工作要做。新疆维吾尔自治区文化厅、自治区木卡姆协会、新疆木卡姆文工团要将这项工作列入自己今后工作的重要议事日程，要抓紧开展这项工作，重要的是，各地要发挥自己的作用，要抽调一批力量争取尽快完成这项任务。阿布力孜同志经过多年的研究，写出了《关于哈密木卡姆》的一部书稿，很有成绩，希望这本书能够尽快出版。

民间乐曲以及木卡姆都离不开民间文学，离不开歌曲、民谣、诗词和史诗。既要收集音乐，又要收集民间口头文学，这两项重要的工作，要同步进行，这是一举两得的好办法。《哈密诗歌》搞的不错，喀什、和田、吐鲁番等地区、

县的工作也取得了成绩，我希望这个重要任务能够得到重视，就是挖掘和整理地方木卡姆。并使它尽早地与群众见面。

4、以新的时代的精神创造性地发展维吾尔木卡姆。我们面临发展木卡姆的重要任务，可以采取各种形式去完成。

第一、可以增加录了音的十二木卡姆。把它增加成十五、二十木卡姆是可能的。例如，可以把阿曼尼莎汗和喀德尔汗的《艾甫恰西曼》和《依西来提拨格孜》等木卡姆以他们的名字（用维吾尔语）整理出来。可以继续整理孜克尔同志没有整理的木卡姆；可以根据木卡姆音乐结构创作出新的木卡姆乐曲和具有新内容的一系列新的木卡姆歌词……。在收集和整理地方木卡姆的过程中，也应该遵循以新的精神创造性地发展木卡姆的原则。

第二要采取各种各样的形式将木卡姆搬上舞台。如可以将一部木卡姆改编歌词后搬上舞台，或者按新时代的精神改编成一整套新的内容新的歌词搬上舞台；也可以将木卡姆的某一个选段，如序幕、序歌、叙诵歌、史诗、麦西热甫分别搬上舞台，这也是创造性地发展木卡姆，向人民介绍木卡姆的好办法。自治区和各地文工团，已经按照这个办法去做了，现应获得支持。

要加强在木卡姆传统音乐的基础上创作新曲新歌的工作。木卡姆艺术家吐尼沙·萨拉依丁根据木卡姆音乐创作的《塔西瓦老人》这首具有木卡姆风格的歌便是一个成功的例子，这首乐曲既保持传统木卡姆的韵味，又有新的发展，应该鼓励这样的创作。莎车文工团创作木卡姆内容的文艺节目，应该增加这类艺术形式。

第三，应该创作出新时代的木卡姆管弦乐和交响乐，这将是木卡姆发展过程中一个新的创举，这不仅是在木卡姆发展历史中，而且是中华民族的群众性民间艺术在新的精神下得到发展的一个模范的成绩。也是向国内，尤其是向国际宣传和解释维吾尔木卡姆的最简易而有效的一种办法。在创作木卡姆交响乐时，应以木卡姆音乐为基础，可以穿插个别的独唱、合唱、单人舞和集体舞。音乐由一、二百人演奏，再多一些更好，演奏时，应以西洋乐器为主，可以有一部分维吾尔民族乐器相配合，歌唱演员、舞蹈演员以及演奏人员都应着现代维吾尔服装。是以一个木卡姆为主，还是选择几个木卡姆改编成交响乐，这一点可以进一步考虑。

这个问题，我考虑了很长时间，后来与有关同志商量并取得一致意见后，中央文化部也向新疆维吾尔自治区文化厅下达了通知。

上面是我长久以来思考的关于维吾尔木卡姆的几点意见。我衷心希望同志们、木卡姆学家、木卡姆艺术家、木卡姆爱好者，以及从事文化艺术的工作人员能认真考虑。

（根据1991年10月在新疆文化艺术界座谈会上的讲话，重新整理、修改而成）

杨春富、谭寿康、沈建华译

木卡姆——令人心驰神怡的艺术

我迷恋于维吾尔木卡姆，是一位木卡姆爱好者，为此我感到由衷的自豪。因为，欣赏木卡姆旋律，与木卡姆艺术家交谈，往往给我精神注入新的蓬勃朝气。当一个人切望热爱本民族时，只有善于从本民族文化精髓中吸取灵感与力量，才能对本民族人民产生真情挚爱。当然这种情感与爱心作为一种特点，是不会突然降临的，只能萌自历史长河，并在长期社会实践中获得巩固和发展。

首先应该说明，我虽然长期以来一直是维吾尔木卡姆的爱好者，然而在学习、研究、宣传木卡姆方面，所做的事太少，每当想起这些，内心便感到不安。

我与木卡姆及木卡姆艺术家有幸结识，成为一个木卡姆爱好者，是经历了如下过程的：

孩提时代的努力

与其他地方一样，在我们阿图什，民间娱乐活动十分盛行。在我所生长的瓦赫—瓦赫[1]乡村，可以说欢快的歌声终日不绝于耳。当然，这歌声中浸透了人民群众久远的痛苦，哀怨与企盼。每逢喜庆佳节，麦西莱甫[2] 更是盛况空前。在巴恰克[3] 山谷一年一度的闹热孜节，和努鲁姆——布鲁库姆[4] 野游活动中，激越悠扬的乐声和歌声整日回荡于四野上空。

在我家乡，每当皓月升空，妇女们便会聚于某家院落，举行纺车聚会。这种聚会往往演变为妇女们劳动和娱乐竞赛活动。男人们也会纷纷集于此地被那欢快的气氛所陶醉。像我们这样的孩童，自然也会随众来到这里凑热闹的。

我们还喜欢听那些行吟乞丐的行乞歌谣。除了那些一贫如洗的乞丐，还有一种行吟乞丐，他们往往会有一匹驴，驴背上驮着行乞的马褡子，走村串乡乞讨食物钱财。他们的行吟歌谣

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① 瓦赫：地名。
② 维吾尔民间一种载歌载舞的聚众娱乐方式。
③ 地名。
④ 地名。

当属民间文学，内容往往是针砭那些乡绅富豪们的。我们这些孩童自然是他们最热心的听众，他们也喜欢孩子们，有时也和我们逗逗乐。所有这些民间娱乐方式，给我们这些孩子，也给所有的人们带来了一种消遣。

还有一种是喜庆佳宴上的娱乐活动。在这样的聚会上，略品佳肴之后，便会以奔放欢快的歌声乐曲为序幕，由一位长者拿起萨它尔[①] 自弹自唱一曲深沉的格赞勒[②] 歌调。于是，器乐齐鸣，歌声和舞姿融为一体，所有在座的人都会翩翩起舞。最后，以亚瓦提[③] 曲调为尾声收场。

当这种歌舞达到高潮时，村里四邻街坊都会前来观赏。我们这些孩子也不甘落后，哪怕是攀上屋顶，爬上树梢，也要一睹为快。我们就是这样自幼受到木卡姆、萨麻[④] 麦西莱甫耳濡目染的，崇尚娱乐的感悟从那时起就在我们幼小心田深深扎下了根。

绿洲中的麦西莱甫

在我家乡村边，有一处巴伦达娜夫人陵墓，

① 维吾尔族民间乐器。
② 维吾尔族文学中的一种格律诗，源自波斯。
③ 木卡姆曲调之一。
④ 指节日或聚会时的大型集体舞。

守陵人名叫麦提库尼大叔，人们称他麦提库尼仙人，也称他麦提库尼行吟乞丐。他是属于那种有点派头的气丐。

此人十分喜好娱乐，前往他家弹琴唱歌寻求娱乐的人络绎不绝。大约是我十二、三岁的光景，有一天，我的一位名叫莫敏的朋友带着我前往绿洲深处，参加一次欢乐的聚会。村里的长者全在这里了。他们似乎在等待什么人到来。忽听有人说他来了，原来竟是乌帕海力皮丁。他是座落在陵墓边上那所学校的先生，我们正是这个学校的学生。一见他来，我们几个便想溜走，他却唤着我的名字说："喂！赛福鼎，你们也该听听麦西莱甫的歌声。"我们便在绿洲里寻处落座了。

秋高气爽，四下田野里景色宜人，先摆上来西瓜、哈密瓜，馕。须臾，音乐声起。

麦提库尼大叔奏响萨它尔，唱起了深沉的格赞勒歌调。于是，几位琴师弹起了弹布尔[1]、都它尔[2]，打起了手鼓，人们开始唱起歌来，有四人率先起身跳起了富有动律的舞蹈。

聚会达到高潮。人们伴随着音乐纷纷起舞。在我们身旁围观的人群不住地赞叹着，瞧，

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① 维吾尔民间乐器。
② 维吾尔民间乐器。

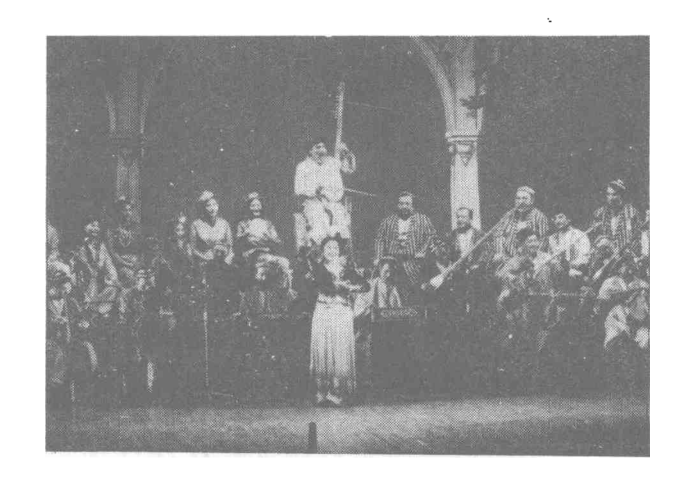
麦西莱甫开始了。多么热闹的萨麻。后来,欢快的曲调变作深远悠长的旋律,最后终于收住了。人们开始纷纷回到自己的座位上落座。

人们已经在品尝那些瓜果了,一边聊了起来。乌帕海力皮丁把我从小渠边叫来,递过一牙哈密瓜让我吃。人们的话题转向乌达姆。所谓乌达姆,是指坐落在英吉沙东面沙漠深处的一座陵墓。人们也叫乌达姆夫人之墓。每年秋季,从喀什噶尔,乃至从和田、阿克苏等地远道而来的香客云集于此朝拜游艺。他们大多是些民间艺人,或是情侣、行吟乞丐等等。我们家乡每年也有人去,尤其像麦提库姆大叔这样的人更乐此行。

一提起乌达姆的游艺活动,麦提库姆大叔便来了神,他活灵活现地讲述着那些民间艺人,令在座的人个个如临其境。当他言及乌达姆游艺会上木卡姆、麦西莱甫、萨麻舞的空前盛况时,在座的更是听得如痴如醉。于是,麦提库姆大叔复又奏响了萨它尔,人们欢快地跳起了萨麻舞,便一发而不可收拾,一直跳到夜幕降临,才意犹未尽地散去。

后来我们经常光顾这绿洲深处的麦西莱甫,差不多每星期五都来观看。比起村里常见的那种喜庆佳宴,我们似乎又多了一种爱好,关

于什么是木卡姆，什么是麦西莱甫，我们似乎开始多少有了一些认识，随着年龄的增长，这种爱好日渐加深。后来我竟悄悄搞来一把都它尔，开始抚弄琴弦，不料被父亲发现后说会荒废我的学业，索性送了人家。



在舞台上演唱麦西热甫

与吐尔迪阿洪大叔相识

1943年我从塔城来到伊犁，开始参加伊犁的各种麦西莱甫和聚会，并由此欣赏到伊犁木

卡姆和各种曲调。特别是在看了歌剧《艾里甫——塞乃姆》之后，进一步加深了对木卡姆音乐的认识。

三区革命[1] 爆发后，我负责三区革命政府有关文教方面的工作（当时文化归属教育厅管），直接参与将《艾里甫——赛乃姆》及其它一些剧目搬上舞台。当时，吐尔迪阿洪大叔的名声在伊犁已颇负盛誉，我虽不曾与他谋面，却对他早已敬仰。

1946年（联合政府时期），我前往喀什工作。在这里的维吾尔协会属下有一剧团，为我们演出了几场，其中还有木卡姆节目。有一次，当一位中年人提着萨它尔登场时，人们报以热烈掌场表示欢迎，坐在我身旁的海力帕提苏孜克阿吉（他是维吾尔协会的负责人）说道："瞧！这位便是您期望已久的吐尔迪阿洪大叔。"那人向观众亲切致意，便在琴位坐定。他一边是一位手鼓手，另一边是一位弹布尔琴手……。

只见吐尔迪阿洪大叔宛若与萨它尔琴窃窃私语，俯首贴近琴头，琴弦被他拨动了，一曲悠扬悦耳的旋律娓娓传来。俄倾，他略扬起头，微闭双目，弹起一支十分柔和的曲子，便开始唱了

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[1] 指1944年新疆伊犁、塔城、阿勒泰三个地区爆发的反对国民党统治的革命。

起来。

全场观众敛声屏息，倾听这美妙的歌声，当这迷人的歌声终于收止，全场掌声雷动。我全然没有发觉把自己双掌都拍疼了。音乐声复起，弹布尔和手鼓也参与进来了……又是掌声……。后来才知道，这仅是木卡姆序曲而已。

演出结束后我们走上舞台，我与吐尔迪阿洪大叔热烈握手，我对他说："感谢您，大叔！您是维吾尔木卡姆大师，您要多保重，今后的担子可不轻呀！"他也不断表示谢忱 。在这些日子里，我第一次感觉到自己遇上了一位音乐大师，对维吾尔木卡姆开始有了真正的理解。尽管我工作很忙，我还是想和吐尔迪阿洪大叔作一长谈，并从大师这里亲耳聆听木卡姆之道的精髓所在。

有一天，我大哥阿布拉海提(他也是维吾尔协会负责人之一)告诉我说，他已邀请吐尔迪阿洪大叔到他家来欣赏木卡姆。他还说："你对此公全貌还不太了解……。"

就这样，我大哥在他家三次宴请吐尔迪阿洪大叔。正是在这些日子里，应我的请求，他曾简述有关木卡姆问题。

"只有金匠才懂得金子的珍贵。"他就是这样打开话匣的，他还说："您到喀什以来，为我们

民族所做善举已经有口皆碑，真正能够如此理解木卡姆价值的人可以说凤毛麟角，比如像你这样的人物才真正懂得木卡姆的价值。有些愚不可及的人，有些不懂得金子的珍贵的白痴，根本对此不屑一顾。从祖上开始，为了传延木卡姆，我们不曾吝惜一腔热血，为的是这个民族和民众。虽从祖辈起我们历尽艰辛与磨难，为了大众，为了艺术，我们义无反顾，不曾回头。”

尔后，他对木卡姆艺术做了详尽的介绍。他讲的内容是那样丰富，那样感人至深，以至于让我感到自己对于木卡姆艺术简直一无所知，十分惭愧。我们的交谈愈是热烈，我们的心便贴得愈近了。此时此刻，我愈发尊重这位艺术伟人了。

当他晓知我想聆听他弹奏木卡姆的初衷时，他说道：“我们将木卡姆称之为十二木卡姆，由七十二支套曲组成，每演奏一个木卡姆，需费时两个小时，奏完十二木卡姆得花二十四小时功夫。”

于是，我们约定每日用四小时时间弹奏两上木卡姆，连续三次聚会聆听了六个木卡姆。我愈听愈入迷，真想全部听完，与他进一步深入交谈。无奈，工作紧迫，国民党统治者没有给我们留下更富余的时间，就那六小时光阴也险

些半途中止。即便如此，初涉木卡姆领域，木卡姆的精气牢牢吸引了我，使我获益匪浅。

重　逢

从此，我每当想起木卡姆便要想到吐尔迪阿洪大叔。想起吐尔迪阿洪大叔便要禁不住联想到木卡姆。后来，我一直试图将吐尔迪阿洪接到伊犁，但终未能如愿，这一宿愿直到解放后才得以实现。

1951 年我们将吐尔迪阿洪大叔接到乌鲁木齐。我是想把这位木卡姆艺术大师的所有财富录下音来。不过，这也并非易事，来自左的和右的各方面的阻力不小，最后不得不做出决议。从伊犁接来了内孜弹布尔、麦提塔伊尔等人协助他工作。我们终于组织起这项工作了。可是他两次返回喀什去了。第一次把他刚接回来又回去了。原因自然是对他的工作和生活关心不够。我得知此事，立即将他全家接来，给他妥善安顿。从此，在短短四、五年间完成了十二木卡姆的录音工作。与此同时，由于万桐书同志的努力，对十二木卡姆进行记谱工作，最终整理成二卷本的《十二木卡姆》曲谱出版。

就这样，维吾尔族十二木卡姆，在唯一能够全部演唱的吐尔迪阿洪大叔的努力下，排除种种阻力，在他有生之年获得拯救。如果不是当时开发了这项具有历史意义和现实意义的工作的话，难以预想后人如何全面继承和发展维吾尔木卡姆。

回想起这些，我们不应该忘记伟大的木卡姆学家吐尔迪阿洪大叔对维吾尔木卡姆所做出的巨大贡献。吐尔迪阿洪大叔的英魂将世世代代活在维吾尔人民心中。

最后，我将用这首柔巴依来结束此文：

迷恋木卡姆的人别无奢望，
木卡姆令君心驰神往，
先辈的功德为你襄助，
攀登险峰给你胆魄力量。

艾克拜尔·米吉提译

诗 两 首

柔 巴 依

热烈祝贺木卡姆盛典隆重召开，
维吾尔之魂令我鼓舞情满心怀，
都城如绿洲为你屏开放声唱吧，
寥廓天地回荡着那动人的歌声。

艾克拜尔·米吉提译

格 赞 勒

木卡姆魂

倾听木卡姆令我陶然魂飘蓝天，
那不是魂是我宿愿在天际闪现，
流淌华章是那艰辛旅程的见证，
凝聚了多少岁月的代价和那奉献。

韵律中浸透着维吾尔人纯真心愿，
高潮叠起我忆想所做甚少心中不安，
你的乐章汪洋无际是无价宝藏，
宝藏的光辉映射出滴滴血汗。
塔里木河喧嘩流淌千年万年，
挥洒汗水善良的人民就在眼前，
鼠目寸光者曾想阻碍木卡姆发展，
愤怒的矛尖饱醮着我昔日的烈焰。
斗争给了你力量使你纯洁再现，
为你伟名传遍四海我余力绵绵
伟大时代赋予新生为你盛装着扮，
艾则孜[1] 奏响都它尔心系琴弦。

艾克拜尔·米古提译



十二木卡姆中的欢唱场面

① 格赞勒诗格律最后一句需出现作者的姓。

Foreword

I have undertaken some exploration of the art of the mukam since the Liberation of the country in 1949. At the same time, I have also done a lot of work on the rescue and continuation of the art form. With the valuable help of my colleagues, I have played a part in putting in order and perfecting what has been collected together of the ancient art. We have been able to produce considerable results, and we regard this as a significant achievement of the Party's national policy in developing traditional Uighur culture. Our success must, in the first place, be attributed to the Party's leader-

ship. As the older and younger generations of Mukam artists, scholars and research workers made important and outstanding contributions to the work, they merit my sincere gratitude.

Some new subjects and tasks have arisen in recent years in the study of the mukam, which we have discussed extensively both in publications and at various meetings, and the present occasion is one of the venues where such discussion can be carried out to greater depth and on a larger scale. I have over the years presented some personal views, most of which were delineated in my speech at the 1991 Forum of Literature and Art in Urumqi entitled *On the Uighur Mukam*.

I made a trip to different parts of Xinjiang before the 1991 gathering, to do some field study and engage in reflections on the present state of the mukam and the tasks confronting us. I was struck by

the fact that so many people were earnestly devoting their energy and thought to the study of the mukam, and that their work had brought forth such bountiful new findings and stimulated new thinking. I was greatly encouraged and deeply moved by the mukam artists, who go deep among the Uighur people, to immerse themselves in the folk art of the people, in particular the practice of the mukam art form. They had begun to rescue and collect this cultural treasure of the Uighurs for further development. This spurred me to put the ideas I had been thinking over for many years into the speech. The present Symposium on the Chinese Uighur Mukam has deemed it suitable that the talk, together with some other writings of mine on the mukam and two of my poems, should be collected into a pamphlet to be presented to the delegates. Thinking that the suggestions and

criticisms of the delegates will be of great help to the study of the mukam in general, and to myself in particular, I agreed.

Foreword to The Twelve Mukam[1]

The Twelve Mukam, a group of fine classical Uighur music, has finally been collected and, for the first time in history, been published in the full. This is a momentous event in the history of classical Uighur literature and art, an outstanding achievement brought about by the Party's national policy in the field of culture.

The Twelve Mukam is a treasure created by our ancestors—the Uighur working people. It struck its roots in the hard life and strenuous struggle of generations of the people. It is a perfected musical tome of twelve sets (suites), encom-

① *The Twelve Mukam*, The Music Publishing House and the Publishing House of the Nationalities, 1960

passing almost all forms of the national art of the Uighur people, in such great scope and depth that it is a veritable treasure trove. The Twelve Mukam records the hard life of the labourers under the unbearable yoke of the ancient days, their angry condemnation of the dark times and the cruel tyrants, their warm praise of the heroes who fought against the oppressors, their yearnings for a better life. This invaluable art form is an heirloom of the Uighur people, a summing up of all the rich experiences of life that have been handed down through the ages.

The publication of this book is certainly a fine deed. Welcome as it is, however, it should not leave us with the impression that the work on the research and editing of the Twelve Mukam has come to an end. We must on the contrary view it as only a beginning. Much remains to be done in further working on it

to make it more complete and richer, and in studying it and developing it in both as to its form and content.

It is our task to persist in our efforts at developing our modern literature and art, making them a mirror of the socialist new life of the people of all nationalities, of the socialist new relations among men. This is the steadfast guiding principle in our cultural work. The labouring people of all nationalities, under the leadership of the great Chinese Communist Party, are leading a new life of socialism and marching on to win ever new victories. This is the very fountainhead of our literature and art. The modern literature and art of the nationalities must embody socialist and communist content in suitable national forms, inheriting and carrying forward the fine national traditions. This requires that the classical literary and art of the nationalities be thoroughly salvaged

and correctly carried on. The Twelve Mukam is an invaluable part of the national musical heritage of the Uighurs, and the study and propagation of the Twelve Mukam and its musical art is of great significance to the development of modern Uighur music.

I am pleased to take the opportunity, on the publication of *The Twelve Mukam*, to extend my warm congratulations to the art and music workers involved in the project. I wish them even greater success in their future work in this field.

July 21, 1959

On the Uighur Mukam

The following points must be established when we discuss the Uighur mukam, as they are of primary importance:

The Uighur mukham is a cultural creation of the Uighur people and is an expression of their social and productive struggles stretching over their long history;

It is the essence of the folk musical art of the Uighurs;

It is the soul of their culture, characterized by distinguished ethnic features and unique and prominent musical traits. Comprising a bountiful store of melodies, complex rhythms and beats, it is an encyclopaedia of musical pieces collected into suites;

It is also a gem in the treasury of Chinese national culture.

Basing myself on these guiding principles, I here present some of my ideas, born of long years of contemplation, to scholars, musicians and lovers of the Mukam for their reference.

The Historical Development of the Uighur Mukam

The history of mankind was written by the people in their struggle to create the social economy and culture while at the same time engaging in productive and class struggle. In the process of these struggles the people endeavoured to give expression to their love and hate, suffering and joy, worries and happiness, and expectations and yearnings. They expressed all this in oral and musical lan-

guage and the language of movement, giving rise to literature and art. Mankind has engaged in these activities from primitive ages to the present, down through the slave and feudal societies to capitalist society, in which process various national cultures have come into being infused with the national characteristics and psychological traits of each nation. Such is the case with the culture of the Uighur people. The Uighurs have given the name *Ailinaihman* to these artistic activities in general, meaning folk artistic activities.

The chief component of Uighur culture is its folk melodies and tunes, created by the masses of the people and distilled and crystalized through the ages. Around two thousand years ago, the germ of the mukam emerged, which was to grow and become the essence of folk melodies. Maturing through the ages into the highly-perfected Uighur mukam of

today, it is now the pride of the Uighur people and an important part of the musical heritage of the world. The following stages can be discerned in its long process of development:

1. The earliest stage. This includes the period from about 300 B. C. to the 4th and 5th centuries, during which time the ancient Unigur people living on the oases around the Taklimakan desert and at the foot of the Pamirs, the Kunlun Mountains and Mt. Biao began to nourish a folk musical art. This art underwent marked growth among the Uighur people inhabiting Qiuzi (Kuqa), Shule (Kaxkar), the valley of the Daolan (the Yarkant), Yutian (Hotan) and Loulan. In this development the germs of the Uighur mukham were to be found. The folk music of the Uighurs of those days enjoyed great fame throughout the Xiyu (the Western Territories), with its

influence extending far inland. History records that in 557 the famous Qiuzi music master Suqipo brought his big orchestra to Chang'an, the capital of the Northern Zhou Dynasty, to perform at the imperial court. Subsequently the music genre was progagated far inland, with numerous records of this movement being found in Chinese historical documents. Historians described in great detail how the Uighur artists cleverly combined their instrumental and vocal music with dancing. The records show that the folk music of Uighur performing artists already exhibited the first characteristics of the Mukam.

2. The Orhon Huihu Khanate period. During this period the Uighur tribal union waxed strong, overthrew the Turkic Khanate and established a state of their own which persisted for more than 100 years. The society, economy and

culture of the Uighurs saw considerable growth, and the folk music grew rapidly along with the overall social development. The Uighur mukam became more highly developed over a rather wide area.

3. The Gaochang Kingdom period. During this period the Uighur mukam was widely practiced in a region comprising the Turpan-Hami plain and the land at the foot of the Tian Shan Mountains stretching from Ilibali to Bieshibali. It was raised to a higher level with the growth of the folk songs and music of the Uighurs. Under the rule of the Gaochang kings the dancing and singing of the Uighurs living in the kingdom began to show marked traits of the mukam, and many varieties were well represented. Written records such as the *Turpan Songs* came down from those days and are still extant. A large collection of travel notes, folk songs, epic poetry, folk musi-

cal instruments, and murals in Bhuddist grottoes also go to show the development clearly.

During the Tang Dynasty (618-907), both the folk music of the Uighurs and its essential mukam had grown to new heights, and performances of this genre were often alluded to or described by the famous poets of the day:

Brows raised, eyes sweeping,

They dance on the flowered carpet, Sweat, mixed with rouge, flowing,

Pearl-studded caps awry on their heads. Swaying and staggering this way and that,

Their soft boots fly in the lamplight.

They whirl and trip, all to the beat,

With arms and waist bent

like the crescent.

Huteng'er a poem by
Li Duan, Tang poet.

4. The period of the Karakitai Khanate. During the Karakitai Khanate, the Uighur nation developed their political, economic and military might as well as their culture, education and literature and art. The folk Uighur melodies and songs became richer in content and variety, while their artistic form became more sophisticated. As a result, the Uighur mukam spread from the Turkic-speaking nations to countries of the Arabs, Persians, Indians and the nations living in what is now Pakistan, while the art achieved a more systemised form because of its mass basis. Under its influence, varieties of the mukam began to appear in all these countries and regions. The Azerbaijan writer Mirza Ibraimov said: "The Uighur mukam is the mother

of the mukam of all other countries and nations in Asia." This is a well-reasoned conclusion. By the time of the Karakitai Khanate, the Uighur mukam had reached a stage of mature growth.

5. The Shache Sayyid Dynasty period. The Uighur culture in this period especially the Uighur literature and art, progressed on the basis of the achievements of the Karakitai Khanate In the folk music and oral literature the mukam began to play an important role as an example and a guide. The Twelve Mukam we have today was first collected and rescued from oblivion by Kader Khan and Amanisha Khan. However, other mukam suites such as the *Ainanqaximan* and the *Ixilaitiangezi* remained uncollected and only remained in fragmentary form among the masses. From a study of the process of the collection and editing work, we gather that they proceeded in their work in a

creative manner.

With the enthusiastic support of Abdulrexi Khan, Kader Khan and Amanisha Khan performed a gigantic task and saved this invaluable historical heritage for posterity. That we are now able to carry forward and further develop the classical Uighur music contained in the Twelve Mukam, we owe to these two great pioneers. Not long ago a ceremony was held in Shache to lay the foundation stone for a memorial to the two. This was an event of great significance. This is one fine deed that the people of Shache (Yarkant) have done to carry on the Mukam. On my visit last year to Shache, I said, "In the three or four days I've been here, I have been watching and listening to the mukam and discussing it with you. In fact, I even dream of it in my sleep. The spirit of the mukam is the spirit of the people of Shache, and it is up to you to revive this

ancient art form." They have indeed succeeded in doing this.

Achievements in Carrying on the Uighur Mukam

Here I would like to sum up the achievements in the work since the Liberation, while reviewing the development of the mukam in the first half of the century, especially in the 30s and 40s.

Beginning in the early years of the present century, the Twelve Mukam of the Uighurs became widely disseminated and became a source of all kinds of folk music. It was a cultural genre warmly embraced by the ordinary people and frequently performed on various occasions. In 1870 the famous mukam artist Maimaiti Maola of Kaxkar brought the Twelve Mukam to Ili, and such famous mukam performers as Roshang Ahun

(1840-1924) and Turdi Ahun (1881-1956) spread the art form with great enthusiasm among the people living south of the Tian Shan Mountains, assuring it of continued interest and passing it on to the younger generations. In the 30s, the demand for modern theatrical entertainment resulted in the staging of fragments of the Twelve Mukam in the modern theatre. The opera *Ailifu Sainaim*, which incorporated many selections from the Twelve Mukam, greatly enlivened the traditional art form and won success with the people and the cultural workers, whose interest in the mukam was fired. During this period the Ili district played an important part in the promotion of Uighur literature and art, particularly in the growth of the Uighur mukam. Instrumentalists and vocalists, writers and composers all made notable contributions, among them were Hasmujiang Kamubiri, Maihmaiti Imin

Hailipaiti'aji were great mukam enthusiasts, and Ziker, Roztanbuer, Maita'ir, Abduwaili, Yushanjiang and others were outstanding performing artists. This period counts as an important stage in the history of the Uighur modern art and the development of the mukam. Since the establishment of the People's Republic, even greater achievements have been made in the continuance and creative development of the Uighur mukam. First of all, in the past 40 years and more, ever newer advances have been made in the development of the socialist economy and culture of the people of all nationalities in Xinjiang. These historic achievements must be attributed to the wise leadership of the Party. Meanwhile, the literature and art of the Uighur people have developed apace, and major successes have been scored in the work of collecting and continuing the Uighur mukam, with a

great deal of effort being spent on putting it into better order and perfecting it.

1. The Twelve Mukam as sung by Turdi Ahun was recorded onto discs. Turdi Ahun's ancestors passed on the Twelve Mukam through the generations so that he was able to sing and play the tome in its entirety. Without their efforts it would have been irretrievably lost. In the early years after Liberation, a clear recognition of the importance of the mukam drove us to give priority to the task of preserving it without losing a single moment, even though we were overloaded with all kinds of pressing tasks. In spite of all the obstructions and interferences we were confronted with, we succeeded in what we had set out to do. This was of primary importance to the continuance of the Twelve Mukam in its full form. In the historic process, Wu'er Ahun, Turdi Ahun's son, and Wumaier

Ahun, Ziker, Roztanbuer, Yushanjiang and other mukam artists of the older generation made great contributions by lending their assistance to Turdi Ahun.

Please allow me to take this opportunity to suggest to the departments concerned and also to our mukam artists that a mausoleum be built as a memorial to our great mukam artist Turdi Ahun, to honour his contribution to the preservation of the art. We should also institute all kinds of commemorative activities on his birthday, so that his memory will live on.

2. The transcription and publication of the Twelve Mukam is another historic achievement in continuing and carrying forward the art. Significant contributions were made by Comrade Wan Tongshu in fulfilling this task. As traditional notation was found sadly lacking for the faithful recording of the mukam musical score, Wan created new ways of noting exactly

and fully the musical qualities and nuances, thus meeting a desperate need. Wan's work in this respect should be praised and remembered. The book has finally been published in two volumes. Comrade Lü Ji, then the Chairman of the All-China Musicians' Association, gave special concern and support to the publication. He advised the Central Broadcasting Station to assign considerable time to broadcasting the Twelve Mukam to domestic and foreign audiences. His help in the publication of the score and in broadcasting the music merits our sincere praise.

3. The staging of the Twelve Mukam. Another success in the research into the Uighur mukam since the Liberation is its being put on the stage in various forms, which brought it into contact with the wide masses. The most significant of these occasions has been the staging of

the Mashak Mukam, one of the original twelve, in its completeness. This was another victory scored by the liberated peasants of the new era. Led by the Party, they staged the mukam in all its heroic grandeur. With its brand new content, this was the first time that this mukam had been performed in the full as a theatrical genre. A new page was thus written in the history of the mukam. On another occasion, the *Chebiati Mukam* was performed with its original contents. Other sections and fragments from the mukam were also frequently staged by song and dance ensembles. All this played an important role in enriching and propagating the mukam.

4. The Re-editing and Recording of the Twelve Mukam. In 1975, the Cultural Department of the Xinjiang Uighur Autonomous Region set up a Mukam Group. In 1981 it founded the Office for

the Study of the Mukam. On the basis of their work, the Xinjiang Mukam Ensemble was founded on the 27th of March, 1989, and the research into the mukam was in full swing. By September, 1990, the second round of work on salvaging, re-editing and recording the Uighur mukam had in the main been completed. On the other hand, work had been going on to stage the mukam once more. The *Chebiati Mukam* was performed at the 4th "Music of China" Concerts held in Beijing in October 1986, the 4th International Music Festival held in London in July 1987, and the 4th Northwest Music Week held in Xining, Qinghai Province, in July 1988. In October of the same year, it was put up in Hongkong at the 12th Asian Art Festival. Other performances were given in Pakistan in March 1990, and in Germany, Belgium, Sweden, the Netherlands, and the Soviet U-

nion at various festivals in June and July this year. Wherever it was staged, the mukam and the performing artists received warm welcome and high acclaim. A fact proved by decades of practice is, it is as important to develop the mukam creatively as to continue and carry it on in the full. In this very significant work, the mukam scholars and performing artists left their indelible mark on it with their assiduous and selfless efforts. For their contributions they merit our high praise. In the 40 years since the Liberation, much work has been done in preserving and enriching the Uighur mukam, and also in developing it creatively to some extent. However, in this process important new tasks have been set before us which are of historic significance and await our further conscientious study.

The Task of Developing the Study of the Uighur Mukam — Cultivate a Uighur Mukamology

However much we have achieved in our study of the mukam of the Uighur people, we must never for a single moment delude ourselves that the task has been fulfilled. What we have been able to achieve so far must be taken as the foundation on which much further work has to be done.

1. Perfect the recorded Uighur mukam and supply the missing parts according to the musical structure of the Uighur mukam.

Although in the work done so far on recording and editing the Uighur mukam, we have been able to retrieve the missing parts to a considerable extent, there remain deficiencies. I will here set forth

some of them. The concertoes, poetic suites, and maixirefu of the different mukam vary in their numbers. The topics, sentiments, epic refu and rhyme and rhythm also differ widely. Some are divided into two or three sections, while others contain four or five sections. We must bear in mind that the musical structure of the Twelve Mukam must be exactly the same. That is: Each mukam movement must be a systematic musical piece complete in itself, and the twelve should form a systematic whole. This is the most important characteristic of the Twelve Mukam. It has been said that to give an unabbreviated performance of an individual mukam will take two hours, that staging the Twelve Mukam in its entirety will take 24 hours, and that the content of each mukam is itself designed to fit in with the passing of a whole day and night. This idea is based on historical

fact. It is commonly said that the Twelve Mukam comprise 72 sets of melodies. If we take this as a basis and divide each mukam into three groups, 6 sets of melodies and 20 movements, the Twelve Mukam would consist of exactly 36 groups, 72 sets of melodies and 240 movements. However, the Twelve Mukam as now edited and recorded differ in their musicological structure. The more complete ones contain 30 or more movements instead of 20. If we take the first number as a basis, then the Twelve Mukam should extend to 360 movements. For a musical corpus to be of such a scope and such formalized structure, the Uighur mukam is unique in the musical heritage of the world. If we wish to carry on the Uighur mukam without any loss, we must fill in the blank spots in what we have collected together, along the lines of the original

Twelve Mukan musical system, so that they approach similarity and perfection, which is a basic characteristic of this musical genre. I am convinced that this task can be fulfilled on the basis of our previous work, seeing that a new generation of mukam scholars have been trained and have grown to maturity in the recording work.

2. The terminology and language of the Uighur mukam must be reformed. First of all, I wish to stress the fact that our forebears engaged in creating the poetry and music of the mukam suites, and the names they gave them and the language they used were originally of the Uighur language. However, they are now interspersed with words from the Arabic and Persian languages. With the entry into Uighur areas of the literary languages of Central Asia, and with the influence of the language of the Islamic

religion, the Uighur written language underwent far-reaching changes. The so-called Chahetai language of those days, as has been decided by some authorities, was not a stage in the development of the Uighur language. This point must be clearly ascertained through discussion. The language of the Uighur people was quite different from the Chahetai language, which I take to be not a Uighur language, but a language belonging to the seminary, the court, and the Maola. It is hardly convincing to describe this language, which was limited to a small community, as the "written literary language" of the Uighurs. It bears little resemblance with the colloquial Uighur language or the language of their oral literature. This Chahetai language found its way into the terminology and poetry of the mukam, by way of the verses of the Ma'ola poets, during the Middle Ages.

The result was that the Uighurs, creators of the mukam, could hardly understand the lyrics themselves. It is time that this mixed language of the mukam be cleansed of its impurities.

I first raised this issue in the 60s, when work was proceeding on the recording of the mukam suites, asking that the problem be resolved. Together with the poet Abduxukuer and others, I wrote new verses for the Rak Mukam and the Chebiati Mukam which the ordinary people could understand. This met with the opposition of some people who stuck blindly to the language of the seminary and the Maola. They averred that the words to the mukam have been handed down from olden times and that there was no need to change them. That is to say, though the language was understandable, either in full or in part, only to themselves while the masses of the Uighur

people found it strange and alien, it must by no means be touched. This upholding of the so-called "beautiful literary language" and "classical literary language of the Uighurs" is absurd, exhibiting a negative attitude towards the masses, a disrespect of the language of the people, and a disregard of the principle of serving the people.

We must take the following into serious consideration. The great heritage passed on to us through the centuries by our forefathers, created in our own language, must be liberated from incomprehensible Persian and given back to the modern Uighur people, so that they could sing it in their own language, so that its beautiful musical language could permeate the hearts of the people. Only in this way can the mukam be fully understood by them. The masses of the Uighur people are lending their ears to the Uighur

mukam suites with great interest. If they hear it in their own language and can understand every word of it, that will bring great joy to them. The spirit expressed by the mukam will then give them greater strength.

As the lyrics of the mukam stand, only a small part is clearly understandable, has good content, and is in the colloquial language.

The mukam current in the Hami area and sung among the people contain pieces with Uighur instead of Persian or Arabic titles. The Duoer Mukam, the Dulukduoer Mukam, the Hopti Mukam and the Duo'ah Mukam are all called Daolan Mukam. This goes to show that the Mukam was originally in the Uighur language. I believe that many of the original titles of the mukam can be found in the folk melodies.

The steps I suggest to be taken for

the re-writing of the lyrics of the mukam are set out below:

1. Select from the mukam the best verses of the poets of the chahetai period and put them into modern Uighur, deleting those that are unsound and do not suit the spirit of our times;

2. Use the fine poetry of modern Uighur poets;

3. Adopt the folk songs, poems and epics in the oral and written literature since Liberation, especially those by writers who have grown up in the new era. On the other hand, entirely new lyrics can be written for existing mukam or those mukam that will be composed anew, with new content befitting the times.

About the Titles of the Mukam

The word mukam has become well established as the name of the genre among the Uighur people, and will need no change. However, individual mukam still bear non-Uighur names, while lesser mukam current in different localities also have names not in the Uighur language. We may consider giving Uighur names to these.

It would be a fine thing to give beautiful, meaningful names in the Uighur language to some of them. The Kutluk Mukam will become the Happiness Mukam, the Su'igemu Mukam—the Love Mukam, the Kuyashi Mukam—the Sun Mukam, the Guliya'er Mukam—the Garden Mukam, etc.

To sum up, as treasures of the classical music of the Uighurs, the Twelve

Mukam should lend themselves to being sung by Uighur mukam artists in the Uighur language, for the entertainment of the Uighur people as well as for their education. The use of the Uighur language will impart to the performances a new vigour and beauty, and endear them to the people. In so doing we will do away with the fallacy that the mukam is in the Arabic and Persian languages, not the Uighur language.

The reform of the titles and verses of the mukam constitute a part of the true process of inheriting the Uighur mukam, a necessary task of its creative development. It will not be too difficult to accomplish the task. It demands that all the mukam scholars and artists steel their determination. I therefore suggest that the comrades give serious consideration to this question in the spirit of being responsible to the people, which they have displayed

all along in their work of carrying forward the mukam.

3. Other mukam of the localities outside the scope of the Twelve Mukam must be collected and edited. As is well known, many local mukam exist beside the classic mukam already recorded. They are the Ili mukam, the Hami mukam, the Daolan mukam, the Turpan mukam, and the Hotian mukam, to mention a few. They have continued in various forms in folk music and singing. Some of them have been partially edited and re-arranged, but the work is far from complete and thorough-going, with their structure still left in fragmentary form. This task must receive our serious attention, on a par with the work on the Twelve Mukam. From what I have heard, all the local mukam have their individual traits, and excel in differing ways in musical structure, instrumental perfor-

mance, and singing and dance design. However, they share the same basic characteristics of the Twelve Mukam. In our work on the local mukam, we must stress the local characteristics and not attempt to align them with the structure of the classic Twelve Mukam. As to the number of movements, they may range from 7 to 9 or even 12 or more. The structure of each movement may differ. It can be determined with certainty that the Hami mukam consists of 12 movements, while the Turpan mukam consists of 9.

With the local departments concerned showing great enthusiasm in collecting together the mukam, considerable results have been achieved. In many places work has started without waiting for help from upper levels. Much has been done in the collection of the Hami mukam, the Shache (Daolan) mukam and the Hotian mukam, but a lot more

remains to be tackled. I suggest that the work be put onto the agenda of important issues by the Cultural Department, the Mukam Society and the Mukam Ensemble of the Xinjiang Uighur Autonomous Region. All efforts should be made to push on the work, the most important step being to assign personnel to guarantee the speedy completion of the work, with the departments concerned relying each on its own resources and displaying its own initiative. Comrade Abuliz has finished his book *On the Hami Mukam* after many years of intense study, and I hope that this valuable book will see print as soon as possible.

Neither folk music nor the mukam can be divorced from folk literature, which includes folk songs, poetry and epic. The collection of music and oral literature from the grass-roots must go hand in hand with the collection of the music.

This will save time and bear bountiful fruit. The magazine *Poems and Songs of Hami* has been doing a good job, and work has proceeded successfully in Kaxkar Hotian, Turpan, and other places. It is my sincere hope that the local mukam will receive due attention and the collected and edited mukam will be published soon.

4. We must develop the Uighur mukam in a creative way and imbue it with the new spirit of the times. The important task of developing the mukam can be accomplished in the following ways.

Firstly, we can add to the Twelve Mukam already recorded. It is possible to compile a total of 15 or even 20 mukam. The mukam *Aifuchaximan* and the *Ixilaitiangezi* written by Amanisha Khan and Kader Khan can be edited and put into Uighur. The mukam which Comrade Ziker worked on but was unable to finish

can be completed. New mukam music can be composed in line with the traditional mukam musical structure, and new mukam lyrics can be written to embody new content. In the collecting and editing of local mukam the creative development principle must also be followed.

Secondly, we must stage the mukam in all possible forms. A mukam may be put on the stage in whole or in part, with either some changes in the lyrics, or a completely new set of verses written to give it a new form. A choice fragment of a mukam, such as the prologue, the overture, a recitative, an epic poem or a maixirefu, may be performed in the theatre. This will be a good way to develop the mukam creatively and introduce it to the people. The Xinjiang Ensemble and some local troupes have started doing this. They should be given our support.

Great attention should be paid to the

composition of new melodies and songs on the basis of traditional music. *Old Man Taxiwa*, a song with the characteristics of mukam music, composed by the mukam artist Tunisha Sala'idin, is in true mukam style and is considered a success. It combines old mukam qualities with creative musical skill. Such work merit our encouragement. The Shache Song and Dance Troupe has been engaged in creating performances with a mukam content. More work in this direction should be done by all.

Thirdly, mukam orchestral music and even symphonies should be written and performed. This will be a trail-blazing event in the development of the mukam. It will be an exemplary effort in the development of the folk art of the masses of the Chinese people, and also a most effective way of publicizing and explaining the Uighur mukam to the whole

country and to the rest of the world. The mukam symphony would be based on the music of the mukam, and solo and choral singing as well as solo and group dancing can be adopted. The orchestra will consist of 100, 200 or even more musicians, with most of them playing Western instruments. A few characteristic Uighur national instruments can also be featured. All performers should wear modern Uighur costumes. A question to be decided is whether the symphony is to be based on one individual mukam or more than one.

This is a question which I have been mulling over for some time. I have since discussed it with some people concerned and reached a consensus of views. The Cultural Ministry has issued a notice on it.

The above are some of the ideas on the Uighur mukam that I have been turn-

ing over in my mind for many years. I sincerely wish that the comrades at this meeting and all mukam scholars and enthusiasts and literature and art workers give them some consideration.

(Speech at the Xinjiang Forum of Literature and Art, October 1991, with revisions)

The Mukam—an Enchanting Art Form

I am deeply in love with the Uighur mukam. From the depth of my heart, I feel proud of being a mukam enthusiast. When I am listening to the melodies and when I talk to the artists, I often feel new vigour and strength permeating my spirit. When a person is yearning to give his all to his nation, only by imbibing from the essence of the nation's culture and receiving inspiration and strength from it, can he nurture a true love of his people. Of course this emotion, this passion does not come to him all of a sudden. It originates in the fountainhead of history. It is consolidated and developed through long years of social practice.

I must confess at the outset that though I have held the Uighur mukam

close to my heart for almost as long as I can remember, I have been able to do very little to study it, learn from it and publicize it. This thought often fills me with a sense of guilt.

The following was how I had the good fortune to make the acquaintance of the mukam and its artists and become a lover of the mukam.

Efforts in my Early Youth

In Atushi where I grew up, folk entertainment was as popular as in other places. I was born and bred in Wahe-wahe, in the countryside, where joyful singing is heard all day long. Woven into the songs were the people's age-old suffering, grief and yearning. When festivals came, the form of public celebration called the Maixirefu charges the air with

magic. In the Bachak valley the Rezi festival and the Nurum-burum were celebrated year- ly. The crowds on pinics and excursions raise their stirring songs and music to the skies.

In our village the ladies would assemble in the courtyard of a neighbour on moonlit nights and spin together. These spinning gatherings often evolved into a sort of spinning and singing and dancing competition among the women. The men would come to watch, drunk with the happy atmosphere. Children like me would of course come and have a good time uninvited.

There were also roving singing beggars whose songs cast a spell of magic on us. Aside from those penniless beggars, there were roving ballad singers who came begging for alms. They would lead a donkey with a bag thrown over its back for storing food and money , and come to

the villages asking for handouts. The ballads they sang were a form of folk literature, with the village rich and local despots as the butt of their satire. We children became their most enthusiastic audience. They often joked with us out of their love for children. All these popular forms of entertainment brought us children a lot of joy, and diverted the grown-ups from their worries.

At a banquet thrown for a happy occasion or on a festival, singing and dancing was a must. Often after a perfunctory tasting of the nice things spread out on the table, joyful and abandoned singing would signal the start of festivities. A village elder would take up a sataer and sing a profound gezanle[1] to his own accompaniment. After that, all would join in singing, playing various instruments and

[1] A poem style, originally from the Persian.

dancing. The entertainment would end with an awati[1] tune, to everyone's satisfaction.

When the singing and dancing reached its high point, all in the village would come to watch. We children would never be left out. We would climb on rooftops and trees to get a better view. Thus the mukam, the sama, and the maixirefu sank into our hearts from early childhood, and a love of singing, dancing and merry-making struck deep roots there.

Maixirefu in the Oasis

The mausoleum of Lady Barendana stood near our village. Uncle Maitikuni was in charge of looking after it. The

[1] A melody found in the mukam.

Divine Maitikuni, as he was commonly known, was actually a roving ballad singer, little better than a beggar. But he was a beggar with some style.

He liked playing music and singing to an incomparable degree, and music lovers and fun-makers trooped to his door. When I was about twelve or thirteen, my friend Momin took me into the depths of the oasis nearby one day to join in the merry-making. All the villagers were there, and they seemed to be eagerly awaiting the arrival of someone. Then he came. He turned out to be Upahailipidin, teacher at the school located beside the mausoleum. We pupils of the school tried to slip away when he appeared, but he called my name. "Saifudin," he said, "You should listen to the maixirefu, too." At this we found places in the oasis to sit down.

It was one of those bright and exhil-

arating autumn days when the fields all round were a feast to the eye. Watermelons, musk melons and bread were spread before us. It was not long before the music rang out.

Uncle Maitikuni struck up his sataer and embarked on a soul-stirring gezanle. Some others sounded their tanbuer, dutaer, and beat on their dapu (handdrums). All began to sing. Four men jumped up and led the dancing, their limbs moving in contagious rhythm.

Gradually the festivities reached a climax. All were dancing with the music. People who watched behind us issued cries of approval and praise. The maixirefu started, followed by the frenzied sama. By and by, the bright and joyful melody turned into a slow, profound theme, and finally ended. People returned to their seats.

The people started on the melons and

fruit and began to talk to each other. Upahailipidin called me over from beside the water ditch and offered me a slice of musk melon. People began to talk about the Udam. The Udam was another mausoleum situated deep in the desert east of Yingjisha. It is also known as the mausoleum of Lady Udam. In the autumn, pilgrims would converge there from as far as Kaxkar, Hotian, Aksu and other places to do homage and beg for alms. Many were folk artists, couples about to get married, and roving ballad singers. Villagers from our place were present among them, especially Uncle Maitikum and people like him.

The mention of Udam and its festive activities electrified Uncle Maitikum. He described the exploits of the folk artists in such a vivid manner that they seemed to emerge before our eyes. He described the scene of the dances presented by the

roving artists at Udam, the mukam, the maixirefu, and the sama, and the audience was sent into raptures. Not losing a beat, Uncle Maitikum struck up his sataer again, and the people started dancing a sama, which did not end until night fell. The crowd finally dispersed with great reluctance, each going to his home with memories of the day.

From then on we often came to attend the maixirefu occasions in the depth of the oasis, hardly missing a single Friday. This was in addition to the festivities and banquets in the village itself. We began to know more about the mukam, the maixirefu. Our love for music and dancing grew with our years. Later, I got hold of a dutaer and started learning to play. Unfortunately my father found me out and frowned upon it. He thought I was wasting my time. He said it was bad for my studies and gave the dutaer away.

Getting Acquainted with Uncle Turdi Ahun

In 1943 I came to Ili from Tacheng and started attending maixirefu and other festivities there. I heard the Ili mukam and other medodies for the first time here and liked them very much. When I saw the opera Ailifu Sainaim, my knowledge of the music of the mukam increased.

When the revolution broke out in the three districts of Ili, Tacheng and Aletai in 1946[1], I was put in charge of cultural and educational affairs in the revolutionary government (cultural work was under the Department of Education in those days). I took a direct part in the effort to stage the Ailifu Sainaim and other operas.

[1] In 1944 the people in the three districts staged a revolution againt the rule of the Kuomintang.

Uncle Turdi Ahun was already famous in Ili, and I was an admirer of his though I had not met him.

Under the United Government in 1946, I was once in Kaxkar on official business. The operatic group of the Uighur Association there put on a few performances for us. One of the items on the programme was a mukam. When a middle-aged man appeared on stage with his sataer in his hand, he was greeted with warm applause. Hailipati Suzik'aji, the leader of the Uighur Association, who was sitting beside me, said: "Look! This is the Uncle Turdi Ahun you have been looking forward to meeting." The man cordially responded to the audience and sat down on the seat of the chief instrumentalist. He was flanked by a hand-drum player and a tanbuerist ...

Turdi Ahun played as if he were carrying on a whispered conversation with

his sataer. Bowing his head down close to the head of his sataer, he pucked at the strings, and persuaded a beautiful and lilting melody out of it. Soon he threw back his head a little, his eyes half closed, and started into a gentle tune. He poured out his voice in a song.

The audience held their breath. They drank in the charming voice, transported. Thunderous applause broke out when the song drew to an end and the audience came back to themselves. I found that my palms were aching from clapping. The music rose again, with the tanbuer and the hand-drum joining in. Again there was tremendous applause when they finished. I was told later that they had only played the prelude part of the mukam.

When the performance was over, we went up on stage to thank the artists. Holding Uncle Turdi Ahun's hand in my

own, I congratulated him warmly, saying: "Thank you, sir. You are a master of the Uighur mukam. Take good care of yourself, as on you rests the future of the art." He thanked me for my words. That was the first time that I had met with a real master musician, the first time I had an inkling of the true significance of the mukam. Though I was loaded down with work, I tried to find time to have a long talk with him. How I wished to learn from him the real spirit of the mukam!

One day, my eldest brother Abulahaiti, one of the leaders of the Uighur Association, told me that he had invited Turdi Ahun to his house to talk on the mukam and perform. He added, "Come and join us: you need to know more about this excellent man."

Thus began a series of three banquets given in Turdi Ahun's honour in my brother's house. There the worthy

musician gave me a briefing of the mukam at my request.

"Only a goldsmith knows the worth of gold," he began. "You have won great praise by what you did for our nation. Now that you've come to Kaxkar, we find that you are a person who loves the mukam. Alas, there are too few now who know the true value of the mukam like you. It takes a person like you to fully realize the mukam's worth. Some obstinate fools look on the mukam as trash. They are like those imbeciles who do not know how precious gold is. From the days of our ancestors, we have never stinted sweat or blood for the continuance of the mukam. We have done this for the sake of our nation, our people. All the difficulties and vicissitudes of fortune we were subjected to have not daunted us and turned us from our chosen path. For the people, for our art, we never wavered."

He went on to give me an exhaustive account of the art of the mukam. So rich was the knowledge he imparted, so moving his tales, that he made me feel ashamed of the paucity of my knowledge of the art of the mukam. Our talk became warm and intimate, and we felt our hearts were one. I revered the great artist even more.

When he found out how much I longed to hear him play the mukam melodies, he explained: "We call the mukam the Twelve Mukam. It is made up of 72 sets or suites. Each mukam would take 2 hours to play, and the whole twelve would take 24 hours."

We agreed then and there to spend 4 hours each day on two of the twelve. Altogether, on the three occasions I was rewarded with the playing of six of them. I grew more and more enchanted with the music, and yearned to hear the whole

twelve, and to carry on the talk at greater depth. Unfortunately, my work pressed me to leave, and neither did the Kuomintang rulers left us any peace. In fact, I just managed not to leave befroe those three 2-hour sessions were over. In spite of all this, that first taste of the magic of the mukam enthralled me and enriched me immeasurably. I have been under the influence of the mukam ever since.

A Reunion

Whenever I thought of the mukam after that, I would remember Uncle Turdi Ahun, and vice versa. The two became inseparable in my mind. Time and again I tried to invite him to Ili, but the luck evaded me, until Xinjiang was liberated and we could do what we had wished.

In 1951 we invited the old man to

Urumqi. I wanted to record all the rich treasure he stored in his mind so that it might live, but that was easier said than done. A lot of obstruction came from both the left and the right, until finally we had to make an official decision about it. We also invited Rozitanbuer, Maitita'ir and some others to come from Ili to assist him in the work. The project was finally organized. However, soon he left for Kaxkar. We persuaded him to come back to Urumqi, and then he left for home a second time. We had only ourselves to blame: We had not taken proper care to ensure that conditions were right for his work and his life in Urumqi. When I got news of the situation, I invited his family to the regional capital and helped him to settle down comfortably. The work on recording the Twelve Mukam went on apace and was completed in a matter of four or five years. At the

same time, Comrade Wan Tongshu finished noting down the score of the whole tome of music. Thanks to his efforts, the *Twelve Mukam* was published in two volumes.

Turdi Ahun was by then the only person left who could perform the Twelve Mukam in its entirety. Many difficulties and obstructions had to be surmounted, and he gave his all so that we succeeded in rescuing the treasure in his lifetime. Were it not so, it would have been impossible for the Uighur mukam to be handed down and inherited by posterity in its full form, to say nothing of its being developed creatively.

We must not forget the immeasurable contribution that our great mukam scholar Turdi Ahun made to the Uighur mukam. He will live on in the hearts of all future generations of us Uighurs.

I beg leave to end this essay with a

robai of mine:

Of no other reward expects the
mukam lover—
The mukam will enchant him
forever.
Tales of the deeds of his ancestors
Will help him in his boldest endeav-
our.

Two Poems

Rubai

Warmly hail the solemn mukam celebration,
The spirit of the Uighurs fills me with emotion.
The capital is like an oasis resounding with song,
Heaven and earth rejoice as the day is long.

Gezanle

The Spirit of the Mukam

The mukam rings out, lifts me beyond
the clouds.
My wishes of a lifetime have at last
come true.
The magnificent music bears witness
to an arduous journey,
In it is condensed age-old sacrifice
without rue.
In the rhythm we hear the fervent
heartbeat of the Uighurs.
Uplifting tunes make me unworthy of
you.
Your movements are a sea of precious
treasures
Scintillating with our sweat and

blood.

The Tarim River roars on, aeon after aeon,

While the good people toil on after the flood.

The short-sighted try to stunt the mukam's growth,

The wrath of the people bursts out in violent flame.

You are nourished in strife, purified in struggle,

To you I give all I have to my name.

A great age endows you with beauty and new art,

As Aizez with dutaer pours out all his heart.

① The gezanle requires that the last line contains the poet's family name.